BOWDOIN DRAWINGS.

Catalogue of the Bowdoin Drawings.

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The following drawings were collected in France by Count Bourdois during the Napoleonic wars. Probably no better opportunity had ever been given for the procuring of rare works of art than was then presented, as the contents of old galleries all over the continent, and especially in Italy, were being constantly brought to Paris by the returning armies. Mr. Bourdois being a wealthy man of high

culture, was not slow to take advantage of the opportunity and brought with him to this country the rare collection of paintings and drawings which he bequeathed to the College in 1811. The drawings, not being as readily appreciated as the paintings, or deemed as valuable, were soon lost sight of, and so nearly were they forgotten that a few years ago, probably not a hundred persons were aware of their existence.

Shutting this time they were preserved in two large portfolios marked with the Bowdoin arms, and were

kept locked up in a drawer
in the college library.
No catalogue of any kind
came with the drawings,
which, perhaps accounts,
in part for the obscurity
into which they have sunk.
The present catalogue is
based entirely upon what
is found written on the
different drawings, and
consequently is not nearly as
full as it should be. A
complete catalogue will
require the labor of some
person thoroughly acquainted
with authentic drawings by
the old masters, and the
value of the collection, which

is probably equal to that of the paintings, would well warrant the expense of engaging such a person to perform the work.

The catalogue as numbered contains 140 sketches, but several sheets have drawings on both sides bringing the number up to 152.

Of the 140 60 are plainly marked with the artists' names; these are grouped into four schools and arranged chronologically; the Italian Schools comprising 46 sketches, the Flemish 15, the French 4, and the English 4. Under the Flemish are

two sketches, 61 and 62 which were on the same card with 60. although evidently from the names, of a different school.

Of the remaining 71, 11 bear names or marks of some kind which however, are not sufficiently clear to place them under any school. The size of each drawing is marked opposite the name in centimeters.

Thanks are due to Mrs. Johnson '74 and Mr. Burton '78 for assistance in the work.

The principal authorities used are Hodgson's "Art Treasures of Gt. Britain."

Lübke, Ruskin, Winkelmann
and the "Biographie Universelle".

(signed) Fred. H. Hall.

Feb. 25th 1881.

(Copy of original made april. 1881)

Italian School.

Titian. (b. 1477 - d. Venice 1576)

The greatest master of the Venetian School. His paintings are characterized by the fine colouring and the quiet dignity and repose of his subjects.

1 Virgin and Child. (13.5 x 11)
Red chalk. Few lines, very decided, as though the idea was fully thought out; delicately shaded. Is stamped in the corner as is also No. 52 by Klieperbeke, concerning which stamps the following

extract is taken from the
"Dictionaire des Monogrammes,
Marques, figures, lettres initiales
noms abrégés" etc. par
François Brulliot. Munich
1832.

– "Les autres lettres sig
nifient Jean Paul Joyner,
Curieux Hollandais, mort
vers l'an 1725. – Il était grand
connaisseur et possédait une
superbe collection de dessins
et d'estampes, où se trouvent
appliquées les lettres I. P. Z.
sur une espece de banderole."
etc. –

From this we have good
reason to believe that the two
sketches were formed part

of the collection of the Col. Lauder Joyner is fact which would go far toward proving their genuineness, and which certainly proves their value.

Pordenone (b. 1484—d. 1539)

Venetian School rival of Titian, excelling in coloring softness of flesh tints and simplicity of composition.

Sacrificial Scene (?) (18 x 23)

Pen drawing shaded with a brush in sepia and heightened with white lead (?) (now turned black); seven figures. An old man on the right pouring from a saber into a font a woman and child

Kneeling.

Andrea del Sarto (b. 1487 d. 1531)

Florentine School follower of Fra Bartolomeo; his works are particularly noticeable for delicacy of outline.

3d Figure of a Woman (27.7×12.7)

Red Chalk, drapery full execution good.

Correggio (b. 1494 – d. 1534)

The founder of a school inclining mostly to that of da Vinci; a brilliant colorist and one of the greatest of Italian painters.

4 Virgin and Child (27.7×20.

An drawing shaded with a touch in Sepia four figures. Joseph on the right & Mary holding Jesus kneeling, on the left & a curtain behind.

5. Virgin and Child (17 x 5.5)
An drawing shaded with a touch in a brown wash six figures. Virgin is seated under a tree holding a tablet. The shape of the faces characteristic of Correggio, with broad foreheads and pointed chins.

Palidoro da Caravaggio.
(b. 1495 - d. 1543)
School of Michael Angelo
imitator.

6 Nunnies Smackhead. (22.5 x 36.5)
A copy of the well known cartoon by Raphael. Black brown pencil. Has been carefully restored and the letter R. placed upon the restored cartoon.

7 Scene at the Sacking of Troy. (25 x 20)
Copy from Rosa della Fonte. Men with their daughters and their children. Back: doubtful-two men back to back. Pen drawing.

Perino del Vago. (b. 1501-d. 1547)
Florentine School follower of Raphael and considered one of the best of his pupils.

A Peace (20 1/4 x 5")

Carefully drawn with a pen shaded with a brush, a nearly nude figure, holding in one hand a reed, in the other an inverted torch & behind & under feet shrubbery in a square as if for enlarging.

Two Women. (8.2 x 16)

Pen drawing carefully shaded with brown. Two women loosely draped clasping hands one profile the other back view. Name (Irene) upon the drawing.

Tintoretto (b. 1512 - d. 1594)

Venetian School, a follower of Titian and sometimes of

Michael Angelo; his works are famous for the rules of light and shade.

10 Woman and Child. (28.4 x 7.5)

Figure, heightened with white. A large muscular woman holding a child with one hand, points forward with the other. Done in the style of Michael Angelo. Man of Milan. Name written to upon the drawing.

Polo Veronese. (b. 1532 d. 1588)

Venetian School pupil of Tintoretto.

11 Woman and Child. (22.7.3.5)

Black chalk heightened with white. A woman stand-

ing bends over a child and holds its hand.

Luciano de Luca (b. 1527 d. 1585)
Genoese School. He afterwards went to Spain by request of Philip II to assist in painting the Escurial.

12 Group of Children. (12.4 × 9.4)
Pen drawing shaded with a brush six figures.

13 The Worshipping in the Temple.
Pen drawing shaded with a brush seven figures. Bears the name of the painter Luca di Genua on the drawing.

Frederico Zuccaro (b. 1542 d. 1609)
Roman School one of the

leading painters of the decline

14 Roman and Child (22.8 × 16)
Crayon; three other figures indistinctly in red chalk
In the corner marked P. I.

Francesco Vanni (b. 1565 d. 1609)
Siennese School follower of Raphael. One of the best painters of the decline.

15 Virgin and Child with St. John. (8. × 13.5)
Red chalk, four figures.
Drawing vague and undecided.

Jacob Rottenhammer.
(b. 1564 d. 1622)
A German follower of Titian & Veronese.

16 Shepherds bringing offerings to Christ. (31.5 × 23.5)

Outlined with pen and red chalk, faintly washed. Christ lying in the manger, angels above. Ten figures. Name Rottenhammer on the drawing.

Giuseppe Cesare (1568–1640)

The founder of a school in the decline.

17 Nymph. (19.8 × 13.2)

Drawn with broad strokes of the brush.

Domenichino (1581–1641)

School of the Carracci, one of the best followers of

Andrea del Sarto.

18 Figure of a man, perhaps a Prophet. (28.5 × 12.5)

Red chalk, drawn and finished carefully. (Perhaps the best of the drawings in the collection. The figure is that of a man past middle age. The head bound round with a cloth; one hand rests upon a staff, the elbow of the other upon that, the forearm pointing upwards.

Giovanni di S. Giovanni, also called Mannozzi. (1590–1648)

Florentine School, follower of Matteo Rosselli. Born at San Giovanni in the Florentine State.

19. The Entombment? (20.5 x 20.5)

(An drawing shaded with brush. Roman Catholic nuns in adoration upon the body of a figure. The street showing below. Name of the painter upon the drawing "Geo or Giovanni."

(Ver. Francisco Mola. (1609 1665)
School of Albani, follower of the Carracci.

20. Visitation. (23 x 44)

Sketched with fine lines and shaded with a brush. Eight figures.

Salvator Rosa (1615 1673)
School of Caravaggio. A landscape painter of the

first class. He painted wild scenes mostly often representing robber life.

21 Robbers dividing spoils (21 x 30)

Pen drawing shaded with a brush in india ink. Ten principal figures, four mounted on donkeys. Ruins of a castle in the background. Fine effects of light and shade. The whole characteristic of the painter and well worthy of study.

22 Landscape (33 x 44.3)

Effect roughly sketched and shaded: a bare wash without any apparent plan.

Carlo Guarienti (625 - 1.7.3)

Celebrated painter of the decline. one of the founders of the Roman School. Re stored the paintings of Raphael in the Vatican.

23. Drawing for a Statue of a Young Man. (25.5 x 19)
Black crayon or possibly lead pencil. The figure nearly nude seated. a "heraldic lion" each side. Name "Maratti" upon drawing.

24. The Fates. (23.7 x 18)
Drawn with same substance as above. Four figures. a young man sleeping.

Pier Leone Ghezzi (1674-1755)
A follower of Pietro da

Cartoons.

25. Crucifixion. Catherine Memmi
Crayon drawing. Heightened
with white. Many figures in
distinct.

26. The Crucifixion. (8.5 x 9)
Pen drawing. Heightened.
Many figures.

27. Subject doubtful. (7 x 23.5)
Red chalk. Many figures. A
man coming from a palace
into a market from which a
woman is driven by a man
on the left holding a jar; per-
haps some scene from the life
of Moses. The drawing was
marked on one side, the
reverse the other being a
cartoon.

Pietro de Petri. (c. 1574 - 1716)
School of Pietro Duarte;
one of the most famous of the
followers.

28. Scenes from the life of Peter. (9 x 6.5 x 18.4)
Robt. Peter and Francis?
Red chalk; several figures,
tree, monument. Francis
ringing the money the door
descending. Back: Christ
giving the keys to St. Peter. Red
chalk seven figures.

29. Peter delivered from prison
by an Angel. (7 1/2 x 5)
Red chalk two figures. Back:
The same scene red chalk,
four figures.

30. The Widow of Nain. (9 1/2 x 4)
Red chalk, some figures. Two

persons seated on the throne
soldiers on the right.

81. Count Henkel before Pontius
Pilate. Pen & Wash. (7 x 10).
Pen sketch three figures. Name
of artist upon the drawing.
Back: subject doubtful. Head
pencil on black paper.
Central figure Cupid, a woman
playing on a lute several others
singing.

82. The Visitation (6 5/8 x 9 1/4)
Arches with dark shadow
with known many figures.

83. The Journey into Egypt. (6 5/8 x 10)
Companion, size to the above,
and executed with same pen
sepia. Mary and Child upon
an ass led by angels. Composition

ing leading a cow. Angels above.

24. The Ascension of the Virgin. Composition of the two preceding. Several figures. The body rising from an open coffin.

25. Christ the Comforter. (20 x 24) Many several figures. Christ standing by the bed of a dying man. Back: Study of the same scene.

26. The Entombment. (20.5 x 24) Sketched with ink. Many nine figures. A fine drawing. The nude body of Christ lying with the head in Mary's lap. The figures surrounding well conceived and drawn. Children in front playing. Back: Doubtful. A

Jean Baptiste Mauzaisse.

Fabritius Carel.

37. The Visit under the Lily tree
shown with a tree, shaded
with brown, six figures.

Francisco Francesi

38. Finding of Moses. (4 x 2 2)
Yellowish brown, small, nine
figures.

Fredis Andreani

39. Mother and Child. (3 6 x 2 4 5)
Red chalk, two figures. The
mother seated upon a couch
holding the child with her

hands: both nude. Finely drawn and delicately shaded.

Tomaso Redi. 665 726
A Florentine. Studied at the Accademia Rome under Carlo Maratti and Ciro Ferri.

+6. Virgin and Child. 21.2 x 17
Red chalk, two figures. Faces of Virgin and Child delicately drawn.

"A Study"
Probably one of the Carraggi, either Lodovico Ludici or Agostino. Both born at Bologna, the former about 1620, the latter in 1630.

+1. Virgin and Child. 15.4 x 7

Red chalk (back: not the sketch of same subject partly erased.

A Perugesi

+2. Man and Woman. (20 x 26·5)
Red chalk: two figures.

+3. Rural Scene. (20 x 26·5)
Red chalk. three figures.
A man and woman sitting on a bench by a fountain: a man in front kneeling & present.

Theodore Borgo.

+4. Christ led to Execution. (20 x 21)
Pen drawing shaded with brown wash. divided into 10

squares as if for enlarging.
Christ coming from the judgment hall. Roman soldiers in groups. A finely drawn picture.

Baptista - - - - - Mantuella.

45. Christ bearing the Cross. (Ecce) (25.5 x 20)
Three figures. red chalk.

Francesco Bolognese. ( )

46. St. Jerome in the desert. 4.3 x 27
Pen drawing. St. Jerome reading, guarded by a lion. Particularly noticeable for the landscape.

Flemish School.

Abraham Blomaert. (1564–1647)

One of the founders of the Netherlands School. A landscape and historical painter.

+7. Studies of the Human Form.

Some of a person running. (11.7 × 16.2)

Drawn in india ink and heightened with white lead (?) now turned black. Two studies of forearms in red chalk.

Rembrandt. (1606–1669)

One of the greatest masters of the Flemish School.

is famous for his use of light and shade;

at one time a pupil of Rubens.

48. Canal Scene. (20 x 31.5)

Sketched with a pen and sepia heightened with white.

The meeting of two canals, an island in the center of the sketch. In the foreground at one side a portion of a fence; across the canals a heavily wooded hill crowned with a fortress: in the distance, low land and windmills.

49. Canal Scene. (20 x 31.5)

Companion of above and same manner of execution.

Two small boats lying by the bank of a canal, rude wharves covered with sheds.

50. Sketch of Man and Woman (21.5 x 17)

Black chalk on yellow paper.
Probably Bible scene.

A. Diepenbeke. (1607–1675)
School of Rubens. Known
mostly as an illustrator of
books.

57. The Crucifixion. (23·5 × 15)
Drawn with a pen, shaded
with brush; several figures.
Mary embracing the cross,
two other women and a man
near. Roman soldiers in the
background.

52. St. Simeon receiving the Infant? (10 × 4)
Red chalk and india ink.
The saint kneeling to receive
the Child; cherubs above.
Stamped ; see No. 1.

Antoine Waterloo. (c. 1618-1621)
A landscape painter and engraver.

53. Landscape. (23.7 x 38.1)
Black chalk, heightened with white greenish paper. Broad passing through a grove.

Philips Wouwermans. (1620-1668)
School of Haarlem; usually painted animals.

54. Landscape. (24.5 x 36.1)
Drawn with black chalk, india ink wash. reddish paper.
A brook running under a rude bridge on which are two boys, ruins of a castle in the background.

Nicholas Berghem. (1624–1683)
A famous painter of animals
and landscapes.

55. An Oriental Scene. (20.5 × 30.2)
Black crayon or lead pencil.
In the foreground a mass of
objects heaped upon the ground
Separately the effects of some
Arabian tribe. In the background
Men on horseback and engaged
in backing up the things.

Cornelis Bisschop. (1650–)
or Cornelius Bischops (1630–1674)
Scholar of Ferdinand Bol.

56. Ruins of a Castle (26 × 34.5)
Painted in sepia.

57. Battle Piece. (17.2 × 5)
Sketched with india ink

and red chalk.

58. Scene from Life of Christ (?) (6·2 × 6·8.
Sketched in india ink and
red chalk. five figures.

Maerten Fuick.

59. Sacrificial Scene. (32 × 20)
(Black crayon or lead pencil
in figures. Name of the
artist upon the drawing Maer-
ten Fuick fecit A° 1655. Drawing
vague of not much value.

V. Valembert. ( )

60. The Holy Family (11·5 × 8·5)
(Pen drawing shaded with red
chalk heightened with white
lead (?) (now turned black.)

61. Virgin and Child. (3 x 4)
Pen drawing shaded with brush. On the same sheet with 60. marked faintly "P. de Sota."

62. Virgin with Child and Joseph. (6 x 8)
Pen drawing red wash; on same sheet with 60. marked "Do P."

Adrian Vandercabel. (

63. Front: A bridge with Toll House. (23 x 37)
Back: A Seaport Town.
India ink, lightly washed.

French School.

Nicholas Poussin. (1594-1665)

The founder of the French School. Studied in Rome and followed to some extent the Italian Schools. The most celebrated painter of his day.

64. Judith and Holofernes.

Red chalk. Front: 17 × 25.5 a sketch of the scene, roughly drawn; the head of Holofernes in many different positions. Back: one hand holding the head, the other the knife. The hands finished and carefully shaded. (paint on face of Judith's body)

65. Sketches. (25.5 × 16.5)

Red chalk. Front, short muscular man stripped to the waist wearing an Assyrian head-dress. Perhaps intended for Simpson. Back: Roman Warrior full draped.

66. Rest under the Fig Tree. (17.5 x 27)
Pen drawing.

Claude Lorraine. (1600-1682)
The prince of landscape painters. Chiefly excells in the play of light: figures usually poor.

67. Scene in Normandy (?) (17.5 x 27)
Red chalk. Woman with a child riding on an ass, a man walking beside them. Costumes of French peasants but perhaps

intended for the Journey into
Egypt. It is marked in pencil
"Claudio Gille detto Lorenese;"
but by no means worthy of Claude
Lorraine.

English School.

Sir Peter Lely. (1618–1680)
An imitator of Van Dyck;
a portrait and landscape
painter.

68. Venus and Mercury. (31 x 21)
Lead pencil (?) thin paper;
many figures. Nymphs and
satyrs.

John Smibert. (1684–1757)
The earliest of American
painters; came to Boston with
Bishop Berkeley in 1725, where

re settled.

69. "Cosmo III Grand duke of Tuscany, from the life by John Subert." (16·5 x 13·3)
drawn with crayon, heightened with white. Profile drawing of an idiot evidently.

70. Vision of the Fishermen (2,7 x 21)
Outlined with a pen, shaded with a brush in bistre; nine figures. The above descending.

71. Design for Plate (?) (Diam. 16) (circular)
Sketched in sepia. Probably contrasting scenes of peace and war; several scenes inter-mingled; one is camp, another a drove of cattle. Perspective poor.

Unknown Schools.

72. Head Child (6·5 × 20·5)

India ink heightened with white. Body of a child lying upon a bier, surrounded by angels. Back: reverse of same scene. Marked "Flaxman." Probably the work of the elder Edward Flaxman born at Sligo 1796 lived in Italy.

73. Women Washing Clothes. 28 × 4

Ink outline. Back: Same, roughly drawn. Marked "Fordout."

74. The Gods on Olympus. 22 × 42

India ink, bluish wash, heightened with white. Rough and indistinct. Probably design for fresco. Marked "Tobmann."

75. Egyptian Scene. (24 x 7.)
Pen and white wash. Five figures, seated on the right; perhaps an Egyptian philosopher and his school. Name "Isidis" painted on picture.

76. Translation of Elijah. (20 x 19.3)
Red chalk. One figure. Marked "I. Fei. fa P." on drawing.

77. Justice. (oval 23.7 x 14.2)
Red chalk; figure standing, probably design for a panel. Well drawn.

78. Charity. Oval 23.7 x 14.2

Companion piece of above and same manner of execution. One figure standing: a infant in one hand a serpent coiled about it.

79. Mary Magdalene. 26.5 x .5

Sepia drawn with pen shaded with brush. One figure standing finely proportioned and drawn.

80. Virgin and Child. (14.3 x .2)

Outlined in red chalk. Four figures, two cherubs. divided into squares as if for enlarging. Bears close resemblance to Charity 41.

81. Virgin and Child with Joseph and St. John. .19 x .5

Treatment much like Petit &c.

82. Mary Magdalene. (36 x 27)
Red chalk finely drawn.
One figure kneeling drapery
finely arranged and drawn.
One of the best works in the
collection.

83. Andromache? (27.5 x 20)
Red chalk. A beautiful
nude figure of a young woman
seated upon a rock starting
back in terror from some
object not represented.
Splendidly conceived and drawn.

84. Choice of Hercules? (23 x 9)
Pen drawing shaded with
a brush. Three figures.

85. Boy Musicians. (2 x 3)
Pen drawing shaded with

a brush. Two figures Nude.

86. Subject, doubtful. (26 x 20.5)
Black ridges drawn in wash, heightened with white (faded?) now turned black. Two women bending over the body, the man one holding a torch the other drawing an arrow from the man's breast.

87. Europa. (20 x 27.)
Red chalk five figures.

88. Christ Entering in an Arbor. (Probably Tupper at Emmaus.
Pen drawing shaded with a brush heightened with white on brown paper. (33 x 26) Five figures. A night scene. Christ at the head of the table is breaking bread. Two men at the table.

with him one servant standing
at the left another kneeling
something from a basket.
Fine effect of light and shade.

8. The Entombment. (30 × 24·5)
Black crayon, heightened
with white, on red brick paper.
Twelve figures finely drawn.
Bears undecipherable signa-
ture at the bottom of the
drawing.

90. Sketches. (30 × 20·5)
Pen drawings on red brown
paper of several broken statues
of the human form and of
animals.

9. Shepherds Adoring Infant.
Drawn with lead pencil (?).
outlines passed over partly

with red chalk and, partly with ink. Six figures, inspired above.

92. Sketches. (33 × 21)
Drawn with red chalk.

93. Christ at Jacob's Well. (45 × 25·5)
Black crayon heightened with white on blue paper.

94. Design for Frontispiece of Book. (34·5 × 22·5)
Indian ink heightened with white. Bears several inscriptions; at the base. "T'GEBRY: YCK besteen Rechten Heer."

95. Design for Coat of Arms. (35 × 23·5)
Drawn and shaded in sepia.
The sketch represents a garden, a woman seated on the left holding a tablet on which is

written "Villa Adolphus Cole." Cupids above holding a shield. Drawing in pencil with the signature of the villa.

16. Unmounted Etching. (28 × 46)

India ink outlined with red chalk and heightened with white lead (?) (now turned black.) Thirteen figures and an island in the water, with a rainbow over the scene.

Back: Drawing of a tomb in red chalk heightened with white.

9.½ Mountain Scene the "Riesengebirge." (32 × 27)

Drawn with a pen in brown ink. Very delicate and minute work.

98. Sketch of Buildings. (33 x 27)
Black chalk.

99. Drawing of a Castle. (22 x 30)
Drawn with a pen, shaded with india ink.

100. Landscape. (26 x 41)
Pen drawing, brown wash.

101. Landscape with Ruins of a Castle. (27 x 41)
Red Chalk.

102. Sketch of a Castle. (30 x 42)
Pen drawing shaded with a wash.

103. Ruins of a Castle. (24 x 44)
Brown wash.

104. House in Spain. (21 (31 x 42)
Brown wash.

105. Sketch of Buildings. (22 x 30)
India ink, black crayon.

106. Man Throwing Himself from a Cliff. (36.5 x 28.5)
India Ink.

107. Christ Teaching in the Temple. (41 x 28.5)
Entire many figured pen sketch.

108. Sketch of a Man. (18 x 11)
India ink, red chalk.

109. Man Asleep Sleeping. (6.5 x 11.5)
Red chalk.

110. Subject doubtful. (diam. 10.5)
Pen drawing. Probably the feast of the Passover.

111. Scene in Grecian Camp. 8 x 13)
India ink. Marked "Achior."

112. Jewish Scene. (23 x 34.5)
Black chalk, shaded with India ink. Probably Bible scene some Jewish courtship. Fine

figures. Camel in the background.

113. Landscape (24 x 37)
Blue paint.

114. Landscape (24 x 37)
Blue paint. Companion piece of above.

115. Venus and Adonis. (13·3 x 25·5)
Red chalk. Three figures. Lines vague.

116. Brutus Tribunus. (28·8 x 28·8)
Red chalk. many indistinct figures. Marked on the drawing. "Brad fedem"

117. Sketches. (25·7 x 16·4)
Above: two old men sitting upon rocks. Drawn in india-ink. Below: two female figures, one seated looking down (?) the other standing. Drawn in india

in the highlights with white;
greenish paper.

118. Scene before an Inn. (21 x 6.2)
Lead pencil, ink, brown wash.
Many figures, perhaps returning
from a hunt.

119. Don Quixote de la Mancha. (22 x 7
India ink, seven figures.
Marked "J Dinpicti"

120. Battle Piece. (8.2 x 2.9.6)
Pen drawing shaded with a
wash. Many figures. The most
prominent holding a large
stone ready to throw, a woman
behind him. Pen with finishing

121. 4 designs for Window. (16.7 x 17.2)
Drawn with pen, shaded with
wash. Six divisions, three designs.
The first on the right: Allegorical

of Ananias second: doubtful.
Third: The Healing in the Temple.

122. Jupiter Striking Phaeton
from Apollo's Chariot. (oval 13x10.9)
India ink; two figures.

123. Two Female Figures. (15.5 x 12.2)
Sketched with brush in india
ink.

124. Pharaoh's daughter finding
Moses. 4.x16.

125. The Ascent from the Cross. (18.7x13.5)
Drawn with crayon. divided
into squares for enlarging.

126. Nymphs and Satyrs. (8.2x24.5)
Drawn with pen in india ink,
shaded with a brush; seven figures.

127. Venus in the bath. (13.5 x 13.2)
Sketched and shaded with a
brush in sepia; five figures.

128. Elijah Fed by Ravens. (11 x 8)
India ink; two figures.

129. Bacchanals. (10.2 x 15.8)
Bluish wash; eight figures.

130. Subject doubtful. (7.6 x 23)
India ink; four figures one
an angel.

131. Tobit and the Angel. (21.3 x 16.4)
India ink, two figures. Tobit
bathing.

132. A Vision. (17.8 x 23.5)
India ink; many figures. An
old man; probably one of the
prophets sleeping. Christ ap-
pearing to him in a vision.
Angels.

133. Judgment of Paris. (28.7 x 9.5)
Crayon on red paper; six
figures.

134. Christ and St. Peter. (8.4 x 12)
India ink; several figures.
Christ giving the keys.

135. The Visitation (12.7 x 9)
Red chalk. many figures.
divided into squares for enlarging.

136. Daniel and Nebuchadnezzar. (22.5 x 27.4)
India ink; seven figures. Very
doubtful; the armor of the soldier
appears like that of the Romans,
and the statue like those of
the Greeks.

137. Ceres. (7 x 27)
India ink, blue wash.
Ceres seated, above her a wreath
of flowers held by cupids. di-
vided into squares for enlarging.

138. The Flight into Egypt. (20 x 24)
Pen drawing. three figures.

139. Visitation. (37.5 x 28)

Outlined with pen, washed with sepia. Divided into squares as if for enlarging. Bears some resemblance to design by Cimon.

(14)
(141)
(142)

Sketches.

Crayon, heightened with white. Black hands, very delicately drawn. Half length figures of a man, costume of last century.

BOWDOIN COLLEGE CHAPEL, NORTH WING.

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